

AUTORI VARI

# ANTOLOGIA DI CLAVICEMBALISTI ITALIANI

VOLUME 1°

*(MONTANARI-DARDO)*



***BÈRBEN***



**AUTORI VARI**

**ANTOLOGIA DI  
CLAVICEMBALISTI ITALIANI**

**VOLUME 1°**

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# 1. ARIA

IN RE MINORE

DOMENICO SCARLATTI  
(1685 - 1757)

Moderato

The musical score is written for a single melodic instrument, likely a harpsichord or keyboard. It is in the key of D minor (one flat) and 3/8 time. The tempo is marked 'Moderato'. The score is divided into five systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5. Dynamics include piano (p), mezzo-forte (mf), and forte (f). The piece concludes with a final cadence in the bass staff.

# 2. ALLEGRO

IN LA MAGGIORE

**BALDASSARRE GALUPPI**  
detto « IL BURANELLO »  
(1706 - 1785)

**Allegro**

*f con brio*

*p*

*f*

*D. C. al FINE*

**FINE**



# 3. PRESTO

IN SOL MAGGIORE

GIOVAMBATTISTA PESCE  
(1704 - 1766)

Presto

The musical score is written for a single instrument, likely a keyboard, in the key of Sol maggiore (F#) and 3/8 time. It consists of 24 measures, organized into six systems of four measures each. The notation includes a treble staff and a bass staff. The piece begins with a piano (*p*) dynamic and a tempo marking of *Presto*. The first system contains measures 1-4, featuring a triplet of eighth notes in the treble and a single eighth note in the bass. The second system (measures 5-8) includes a forte (*f*) dynamic and a triplet of eighth notes in the treble. The third system (measures 9-12) features a crescendo (*cresc.*) and a triplet of eighth notes in the treble. The fourth system (measures 13-16) includes a forte (*f*) dynamic and a piano (*p*) dynamic. The fifth system (measures 17-20) features a piano (*p*) dynamic and a triplet of eighth notes in the treble. The sixth system (measures 21-24) includes a mezzo-forte (*mf*) dynamic and a triplet of eighth notes in the treble. The score is marked with various fingerings and slurs throughout.



First system of musical notation. Treble clef, key signature of one sharp (F#). The system consists of six measures. Fingerings are indicated by numbers 1-5 above the notes. The bass line features a continuous eighth-note accompaniment with fingerings 5, 4, 2, 5, 4, 2, 5, 4.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The system consists of six measures. Fingerings are indicated by numbers 1-5 above the notes. The bass line features a continuous eighth-note accompaniment with fingerings 5, 2, 4, 5, 1, 4. A piano (*p*) dynamic marking is present in the third measure.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The system consists of six measures. Fingerings are indicated by numbers 1-5 above the notes. The bass line features a continuous eighth-note accompaniment with fingerings 2, 3, 4, 4, 3, 1, 2, 4, 3, 1. Dynamics include piano (*p*) and forte (*f*) markings.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The system consists of six measures. Fingerings are indicated by numbers 1-5 above the notes. The bass line features a continuous eighth-note accompaniment with fingerings 2, 3, 4, 5, 1, 3, 2, 3. Dynamics include piano (*p*) and forte (*f*) markings.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The system consists of six measures. Fingerings are indicated by numbers 1-5 above the notes. The bass line features a continuous eighth-note accompaniment with fingerings 5, 5, 5, 4, 1, 1, 5, 2. Dynamics include piano (*p*) and forte (*f*) markings. A crescendo (*cresc.*) marking is present in the second measure.

Sixth system of musical notation, marked with an asterisk (\*). Treble clef, key signature of one sharp (F#). The system consists of two measures. Fingerings are indicated by numbers 1-5 above the notes. The bass line features a continuous eighth-note accompaniment with fingerings 1, 5, 1, 5.

# 4. LARGO

## IN DO MINORE

MATTIA VENTO  
(1735 - 1776)

Largo

*p con espressione*

*mp*

*mf*

*p*

*cresc.*

*m.d. 1*

*m.d. 2*

\* 1 3 2 3 1

This image displays a page of musical notation for a piano piece, consisting of six systems of staves. The notation is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The first system begins with a piano (*p*) dynamic marking. The second system includes markings for mezzo-forte (*mf*) and piano (*p*), with a *m.d.* (mezzo-dolce) instruction appearing above the right-hand staff. The third system features a forte (*f*) dynamic marking. The fourth system includes piano (*p*), mezzo-forte (*mf*), and piano (*p*) markings. The fifth system includes mezzo-forte (*mf*) and piano (*p*) markings. The sixth system includes mezzo-forte (*mf*) and a *prall.* (prallato) marking. The notation includes various musical symbols such as notes, rests, and fingerings, with some notes marked with '7' indicating a specific fingering or articulation. The page is numbered '1' in the bottom right corner.

# 5. SONATA

IN DO MAGGIORE

DOMENICO SCARLATTI (\*)  
(1685 - 1757)

Allegro vivace

The musical score is written for piano and bass. It begins with a 4-measure rest in the bass staff, followed by a piano (p) dynamic. The first system includes a trill marked with an asterisk and the number 23. The second system starts with a forte (f) dynamic and a repeat sign. The third system features a crescendo (cresc.) marking. The fourth system ends with a piano (p) dynamic. Various fingerings, trills, and ornaments are indicated throughout the piece.

(\*) Secondo il Pestelli, questa sonata non sarebbe di Scarlatti, ma piuttosto di B. Galuppi (cfr G. PESTELLI, *Le sonate di D. Scarlatti - Proposta di un ordinamento cronologico*, Torino 1967, pp. 207-208, 231 e 265).



*tratt.* *a tempo*

*p* *cresc.*

2 4 *trun* 1 3 2 1

4 5 2 5 2

2 3 *trun* 1 3 2 1 4 2 1 3

5 4 5 2

2 *trun* 2 1 2 3 *trun* 2 1 2 *trun* 2 1 2

4 *f* 5 2 *dim.*

3 *trun* 2 1 2 3 *trun* 1. 2. *tratt.*

5 5 4 *p*

2 5 2 2

# 6. TEMPO DI MINUETTO

IN SOL MAGGIORE

GIAMBATTISTA GRAZIOLI  
(1746 - c. 1820)

Allegretto

The musical score is written for piano and bass. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked 'Allegretto'. The first system starts with a mezzo-forte (*mf*) dynamic. The second system introduces a piano (*p*) dynamic. The third system features a crescendo from piano to forte (*f*). The fourth system continues with a forte (*f*) dynamic. The fifth system includes a piano (*p*) dynamic. The sixth system concludes with a forte (*f*) dynamic. The score is filled with various musical notations, including eighth and sixteenth notes, rests, slurs, and fingerings. The piece ends with a double bar line and repeat dots.

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic marking. The melody features a series of eighth and sixteenth notes, with fingerings 5, 3, 2, 3, 2, 2, 2, and 2 indicated above the notes. A triplet of eighth notes is marked with a '231' fingering and a wavy line. The lower staff is in bass clef with a key signature of one sharp (F#). It starts with a piano (*p*) dynamic marking. The accompaniment consists of eighth and sixteenth notes, with fingerings 2, 2, 2, 3, 2, 2, 2, and 2 indicated below the notes. A triplet of eighth notes is marked with a '1' fingering and a wavy line.

quasi f

A musical score for a piano piece titled "The Rose Tree". The score is written for a grand piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a treble staff melody and a bass staff accompaniment. The melody features a series of eighth and sixteenth notes, with some measures containing triplets and sixteenth-note runs. The bass staff provides a steady accompaniment with eighth notes and chords. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and a crescendo hairpin. The piece concludes with a final chord in the treble staff.



# 7. ALLEGRO

IN SOL MINORE

GIOVAMBATTISTA PES CETTI  
(1704 - 1766)

Allegro

The musical score is written for a single instrument, likely a keyboard or violin. It is in the key of G minor (two flats) and 3/4 time. The tempo is marked 'Allegro'. The score consists of five systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and includes a trill in the right hand. The second system features a forte (*f*) dynamic. The third system continues with various melodic and harmonic patterns. The fourth and fifth systems conclude the piece with sustained chords and melodic lines. Fingerings are indicated by numbers 1 through 5. The notation includes slurs, trills, and various note values (quarter, eighth, and sixteenth notes).

\* a)

2 1 4 1 1 3 2

*p*

1 5 4 1 3 3 1 3 1 5 4 1

1 5 4 1 3 1 1 3 1 5 4 1

1 5 4 2 1 5 3 2 3 1 5 4 1 5 5 2 3 1 3 1

4 3 1 2 1 3 3 3 3 5 2 1-1 4 1 5

\* b)

2 1 2 4 1 5 1 2

\* a)

2 3 1 6

\* b)

2 3 6 2 1

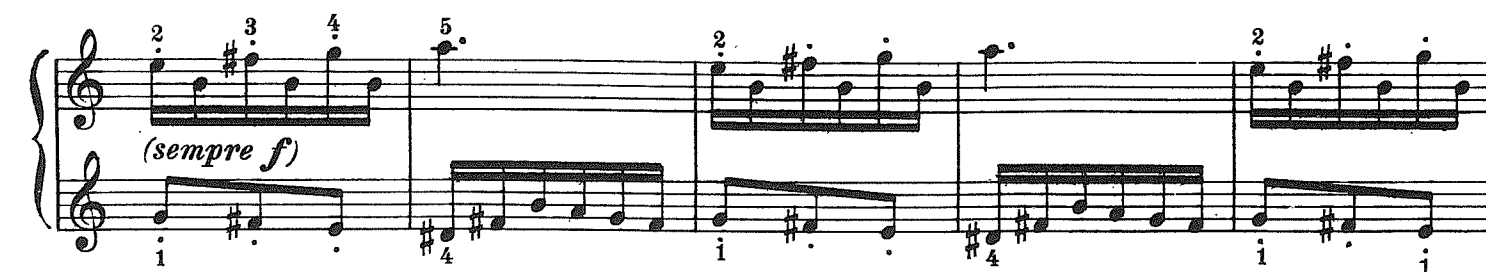
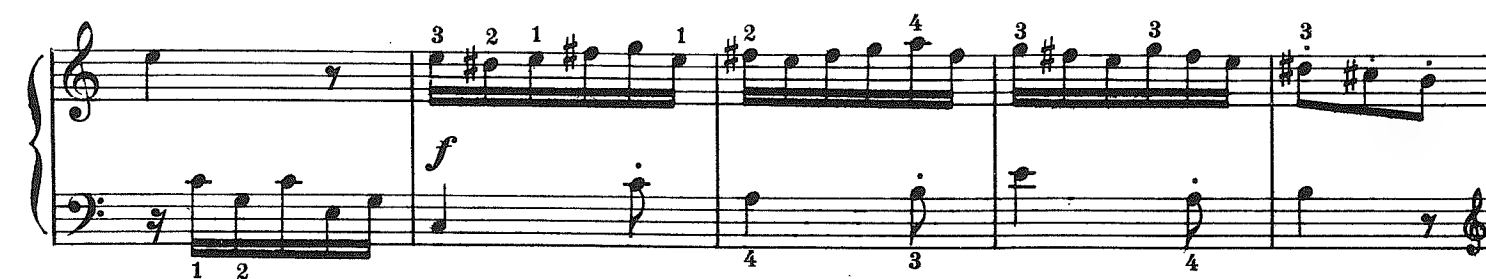
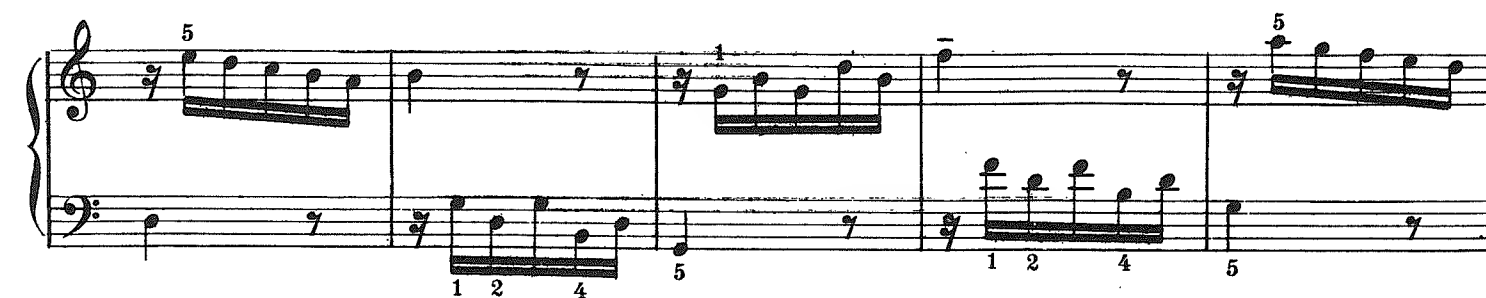
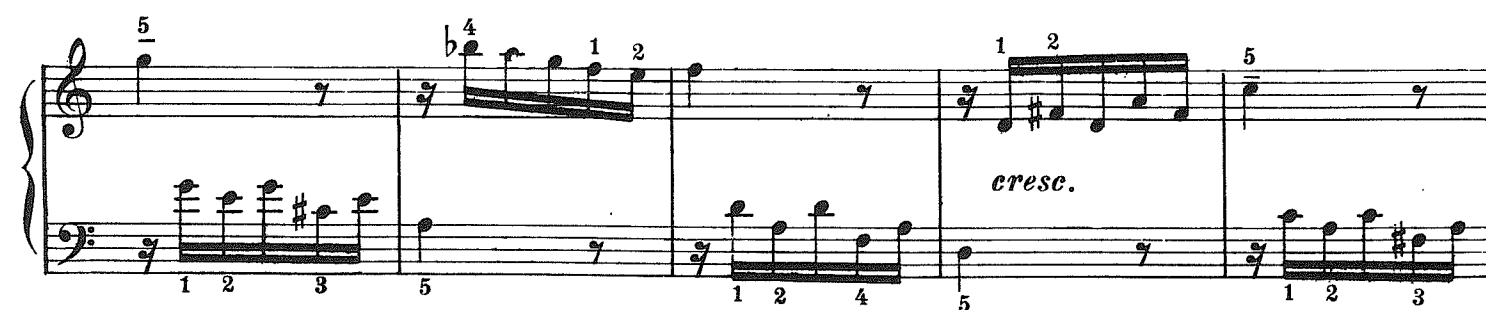
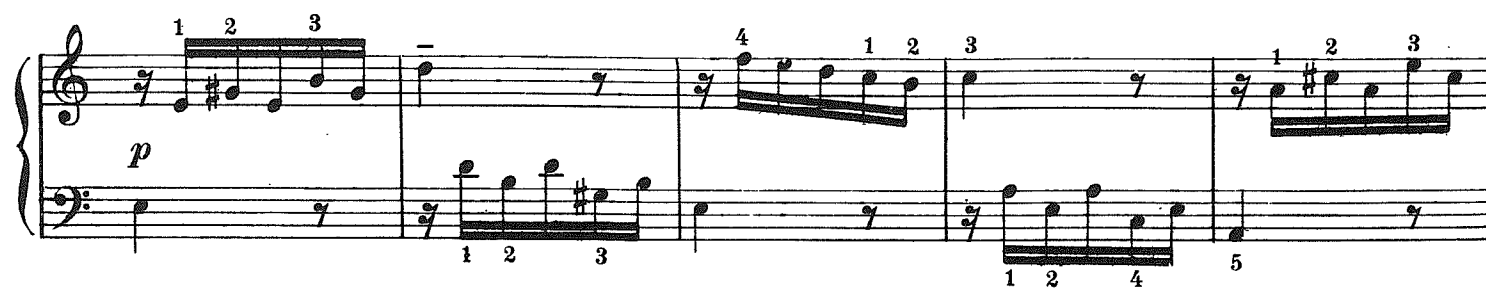
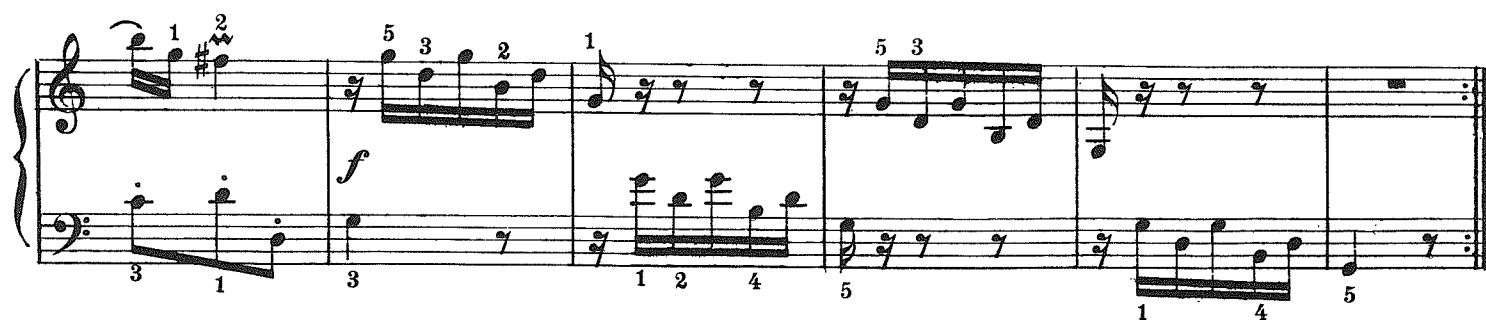
# 8. ALLEGRO

IN DO MAGGIORE

BENEDETTO MARCELLO  
(1686 - 1739)

**Allegro**

*p* *(eco)* *mf* *f* *p* *cresc.*



This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs). The notation includes various musical elements such as notes, rests, and fingerings. The first system shows a complex melodic line in the treble clef with many slurs and fingerings (e.g., 5, 2, 4, 1, 4, 2, 5, 3, 2). The bass clef has a simpler accompaniment with fingerings like 2, 1, 3, 1, 3, 1, 2, 4, 5. The second system introduces a piano (*p*) dynamic. The third system continues the melodic development. The fourth system shows a more active bass line. The fifth system features a crescendo (*cresc.*) marking. The sixth system concludes with a pianissimo (*pp*) dynamic and a final melodic flourish. The piece is in a key with one sharp (F#) and a 3/4 time signature.

First system of musical notation. The treble clef staff contains a series of eighth-note runs with fingerings 5, 3, 4, 4, 3, 1, 2, 4, 4, 2, 1. The bass clef staff contains a series of eighth-note runs with fingerings 2, 4, 3, 3. A forte (*f*) dynamic marking is present in the fifth measure.

Second system of musical notation. The treble clef staff contains a series of eighth-note runs with fingerings 4, 1, 3, 2, 1, 5, 1, 2, 3, 4, 5, 2. The bass clef staff contains a series of eighth-note runs with fingerings 1, 4, 1. A *(sempre f)* dynamic marking is present in the third measure.

Third system of musical notation. The treble clef staff contains a series of eighth-note runs with fingerings 5, 2, 5, 2, 4, 1, 4, 2, 3, 2. The bass clef staff contains a series of eighth-note runs with fingerings 4, 1, 2, 1, 2, 4, 1, 3, 1, 3, 1. A piano (*p*) dynamic marking is present in the fifth measure.

Fourth system of musical notation. The treble clef staff contains a series of eighth-note runs with fingerings 5, 2, 2, 2, 2, 2, 2. The bass clef staff contains a series of eighth-note runs with fingerings 1, 1, 2, 1, 2, 4, 1. A *cresc.* dynamic marking is present in the third measure.

Fifth system of musical notation. The treble clef staff contains a series of eighth-note runs with fingerings 4, 4, 2, 5, 3, 2, 5, 3, 2. The bass clef staff contains a series of eighth-note runs with fingerings 2, 1, 2, 4, 1. A forte (*f*) dynamic marking is present in the second measure.

# 9. ALLEGRO

IN MI BEM. MAGGIORE

MATTIA VENTO  
(1735 - 1776)

*Allegro*  
*f con spirito*

The musical score is written for piano and bass. It features a variety of musical notations including notes, rests, and fingerings. The first system is marked 'Allegro' and 'f con spirito'. The second and third systems continue the piece. The fourth system is marked 'p' (piano). The fifth system is marked 'f' (forte). The score includes various musical notations such as notes, rests, and fingerings.



First system of musical notation. Treble and bass staves. Treble staff features a series of chords with fingerings: 3, 3 1, 4 2, 3 1, 3 1, 4 2, 3 1, 4 2, 5 4 3 1, 4 2. The bass staff has a few notes. Dynamic marking *p* is present.

Second system of musical notation. Treble and bass staves. Treble staff features a series of chords with fingerings: 3, 1, 2 1, 1, 2, 2 1, 1 2, 1, 2, 2 1, 1 2, 2 1, 1. The bass staff has a few notes. Dynamic markings *pp* and *cresc.* are present.

Third system of musical notation. Treble and bass staves. Treble staff features a series of chords with fingerings: 2, 2, 1, 1, 2, 4 2, 4 2, 5 1, 3 1, 4 2, 5 1, 4 2, 5 1, 4 2, 3 1. The bass staff has a few notes. Dynamic markings *f*, *p*, and *tratt.* are present.

Fourth system of musical notation. Treble and bass staves. Treble staff features a series of chords with fingerings: 4 1, 5 2, 5 1, 5, 1 3 4 2, 3, 4 1, 5 2. The bass staff has a few notes. Dynamic marking *f* and tempo marking *(a tempo)* are present.

Fifth system of musical notation. Treble and bass staves. Treble staff features a series of chords with fingerings: 5 1, 5, 1 3 4 2, 3 1 2, 3, 5, 4, 5, 5, 4, 4. The bass staff has a few notes.

The musical score consists of six systems, each with a treble and bass staff joined by a brace. The key signature is B-flat major (two flats). The notation includes various musical elements such as notes, rests, and fingerings (numbers 1-5 above or below notes). Dynamics are indicated by *p* (piano), *cresc.* (crescendo), *f* (forte), *pp* (pianissimo), and *p tratt. poco* (piano, trattando, poco). The piece concludes with a double bar line.

**System 1:** Treble staff begins with a *p* dynamic. Bass staff has fingerings 4, 1, 2, 4, 3, 2, 3, 4. *cresc.* is written above the staff.

**System 2:** Treble staff has fingerings 4, 3, 5, 4, 4, 5, 4, 1, 5, 4, 1, 2, 5, 4, 1, 3. Bass staff has fingerings 3, 1, 2, 3, 2, 5, 4, 1, 5.

**System 3:** Treble staff has fingerings 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 5, 1, 4, 2, 3, 1, 4, 2. Bass staff has fingerings 2, 1.

**System 4:** Treble staff has fingerings 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 5, 1, 4, 2, 4, 2. Bass staff has a *p* dynamic.

**System 5:** Treble staff has fingerings 3, 1, 2, 1, 2, 2, 1, 1, 2, 1, 2, 2, 1, 2, 2, 1, 1. Bass staff has a *pp* dynamic. *cresc.* is written above the staff.

**System 6:** Treble staff has fingerings 2, 1, 2, 2, 1, 3, 1, 4, 2, 4, 2, 5, 1, 3, 1, 4, 2, 5, 1, 4, 2, 3, 1. Bass staff has a *f* dynamic. *p tratt. poco* is written above the staff.

# 10. LARGO

IN SI MINORE

21

DOMENICO ZIPOLI  
(1688 - 1726)

**Largo**

*p dolce, con espressione*

This musical score is for a piece titled '10. LARGO IN SI MINORE' by Domenico Zipoli (1688-1726). The tempo is marked 'Largo'. The score is written for a single melodic line, likely for a harpsichord or lute, in the key of B minor (one sharp, F#). The time signature is common time (C). The piece consists of five systems of music. The first system begins with the instruction 'p dolce, con espressione'. The second system includes a 'pp' (pianissimo) marking. The third system features a 'p dolce' marking and a dynamic change to 'f' (forte). The fourth system has an 'mf' (mezzo-forte) marking. The fifth system starts with a 'p' (piano) marking, followed by a 'cresc.' (crescendo) instruction, and ends with a 'f' (forte) marking. The notation includes various musical symbols such as notes, rests, accidentals, and fingerings (numbers 1-5). The piece concludes with a double bar line.

## 11. ARIA DI BALLO

IN DO MAGGIORE

GAETANO GRECO  
(1657 - 1728)

Allegretto

*p*

1 2 3 2 1

1 4 1 2 1

*cresc.*

1 5 1 2 1 2 1

232

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs). The notation includes various musical elements such as notes, rests, and fingerings. The first system shows a melody in the treble clef with fingerings 1, 4, 2, 1 and a bass line with a forte (*f*) dynamic and a triplet of eighth notes. The second system features a melody with fingerings 1, 1, 4, 1, 1 and a bass line with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The third system has a melody with fingerings 1, 1, 3, 4-5 and a bass line with a forte (*f*) dynamic and a triplet of eighth notes. The fourth system shows a melody with fingerings 4, 2, 3 and a bass line with a pianissimo (*pp*) dynamic and a triplet of eighth notes. The fifth system has a melody with fingerings 1, 2, 3, 1, 7 and a bass line with a crescendo (*cresc.*) marking. The sixth system features a melody with fingerings 5, 1, 2, 3, 2 and a bass line with a forte (*f*) dynamic and a triplet of eighth notes.

# 12. ALLEGRO GIUSTO

IN DO MAGGIORE

**BALDASSARRE GALUPPI**  
detto « IL BURANELLO »  
(1706 - 1785)

Allegro giusto

The musical score for "Allegro giusto" by Baldassarre Galuppi is written for piano and bass. It begins with a treble clef and a bass clef, with a 6/8 time signature. The key signature is one sharp (F#), indicating D major. The tempo is marked "Allegro giusto". The score is divided into five systems, each with a treble and bass staff. The first system starts with a mezzo-forte (*mf*) dynamic. The second system includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The third system features a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The fourth system includes a piano (*p*) dynamic, a crescendo (*cresc.*) marking, and a forte (*f*) dynamic. The fifth system includes a piano (*p*) dynamic, a forte (*f*) dynamic, and a trill (*tr*) marking. The score concludes with a final cadence.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a series of sixteenth-note patterns with fingerings 4, 231, and 14 tr. The left hand has a simple bass line with fingerings 1 and 2. Dynamics include *p* (piano) and *f* (forte). The system concludes with a repeat sign.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues with sixteenth-note patterns, including a triplet of eighth notes. The left hand has a steady bass line with fingerings 3 and 5. Dynamics include *mf* (mezzo-forte).

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a triplet of eighth notes and a sixteenth-note pattern. The left hand has a steady bass line with fingerings 1, 4, 5, 4, 5, 2, and 5. Dynamics include *p* (piano) and *espressivo* (expressive).

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a triplet of eighth notes and a sixteenth-note pattern. The left hand has a steady bass line with fingerings 4, 4, 5, 5, and 4. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a triplet of eighth notes and a sixteenth-note pattern. The left hand has a steady bass line with fingerings 5 and 5. Dynamics include *p* (piano) and *cresc.* (crescendo).

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a triplet of eighth notes and a sixteenth-note pattern. The left hand has a steady bass line with fingerings 4, 2, 2, and 1. Dynamics include *mf* (mezzo-forte).



The musical score consists of six systems of staves. The notation includes various musical elements such as dynamics, articulation, and fingerings.

- System 1:** Features a 4-measure phrase in the treble staff and a 3-measure phrase in the bass staff. Fingerings are indicated by numbers 1, 2, 3, and 5.
- System 2:** Includes the dynamic marking *p espressivo* and *mp*. The treble staff has a 5-measure phrase, and the bass staff has a 4-measure phrase. Fingerings 4 and 5 are shown.
- System 3:** Starts with a *p* dynamic. The treble staff has a 4-measure phrase, and the bass staff has a 5-measure phrase. Fingerings 2, 3, 4, and 5 are indicated.
- System 4:** Includes the dynamic marking *cresc.* and *f*. The treble staff has a 3-measure phrase, and the bass staff has a 4-measure phrase. Fingerings 2, 3, 4, and 5 are shown. A trill (tr) is marked above the 34-measure phrase.
- System 5:** Includes the dynamic marking *p* and *f*. The treble staff has a 1-measure phrase, and the bass staff has a 2-measure phrase. Fingerings 1, 2, 3, 4, and 5 are indicated. A trill (tr) is marked above the 14-measure phrase.
- System 6:** Includes the dynamic marking *p* and *f*. The treble staff has a 4-measure phrase, and the bass staff has a 5-measure phrase. Fingerings 1, 2, 3, 4, and 5 are shown. A trill (tr) is marked above the 14-measure phrase.

# RACCOLTE E OPERE DIDATTICHE PER PIANOFORTE

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Antologia di clavicembalisti italiani (*Montanari / Dardo*):  
1668 - volume 1° (12 brani).  
1728 - volume 2° (11 brani).  
2988 Divertimenti d'altri tempi (*Ferrari*).  
1382 Pezzi romantici italiani (*Montanari / Dardo*).  
2289 Raccolta di pezzi celebri (*Forcella*).  
1313 Sei pezzi facili (*Altavilla / Orlando / Tissoni*).
- BACCIGALUPI Camillo** (1914-1985)  
1574 Le scale per lo studio del pianoforte.
- BACH Johann Sebastian** (1685-1750)  
1937 Dieci pezzi di media difficoltà (*Montanari / Mezzena*).  
2863 Due suite inglesi (n. 2-3) (*Montanari / Mezzena*).  
1781 Invenzioni a due voci (*Montanari / Mezzena*).  
2494 Quattro pezzi (*Montanari*).  
1934 Quindici sinfonie (*Montanari / Mezzena*).  
1461 Ventiquattro pezzi dal libro di Anna Magdalena (*Montanari / Mezzena*).  
1936 Ventitré pezzi facili (*Montanari / Mezzena*).
- BALLARÒ Enrico** (1935)  
1356 Cinquanta mini-esercizi.
- BEETHOVEN Ludwig van** (1770-1827)  
1314 Diciannove composizioni scelte (*Marchi*).
- BELLUCCI - SERAFINI**  
2760 Pianobaby (30 studietti progressivi).
- BETTINELLI Bruno** (1913)  
1964 Sintesi (10 pezzi di media difficoltà).
- BEYER Ferdinand** (1803-1863)  
1154 Scuola preparatoria allo studio del pianoforte op. 101 (*Del Corona*).
- BIANCHI Sergio** (1949)  
2628 L'album di... (10 piccoli pezzi).
- BORLENGHI Enzo** (1908)  
2364 Manine sulla tastiera (6 pezzi facili).
- BRAHMS Johannes** (1833-1897)  
2321 Tre intermezzi op. 117 (*Mozzati*).
- BUSCEMI MONTALTO Margherita** (1912)  
2630 Primi passi (6 pezzi facili).  
2437 Sei acquarelli.
- CAMBISSA Giorgio** (1921)  
1443 Sette piccoli studi.
- CANTARELLI Giuseppe** (1931)  
1904 Sei pezzi facili.
- CHILLEMI Salvatore** (1935)  
2536 Ludi musicali op. 36/a (12 brani).  
2478 Planetario armonico op. 32 (12 pezzi facili).
- CHOPIN Fryderyk** (1810-1849)  
2190 Ventiquattro preludi op. 28 (*Gorini*).
- CIMAROSA Domenico** (1749-1801)  
1960 Sonate (6 brani) (*Sacchetti*).
- CIANFRIGLIA Giuseppe** (1908)  
1821 Lo studio del pianoforte (metodo).
- CLEMENTI Muzio** (1752-1832)  
Gradus ad parnassum (*Spada*):  
1741 - volume 1°.  
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